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U

DR. J. BAXTER UPHAM,

BOSTON, MASS.

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THE
46TH PSALM.

“God is our Refuge.”

COMPOSED FOR

CHORUS, SOLOS AND ORCHESTRA.

By

DUDLEY BUCK.

Op. 57.

BOSTON:

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CONTENTS.

- No. 1. God is our refuge and strength, *Chorus*, 3
No. 2. There is a river, *Soprano Solo and Double Quartett*, 17
No. 3. The heathen raged, *Recitative and Bass Solo*, 32
No. 4. The Lord of Hosts is with us, *Chorus*, 35
No. 5. O come hither, and behold }
the works of the Lord, } *Tenor Solo*, 44
No. 6. Be still, then, and know that He is God, *Quartett*, 52
No. 7. The Lord of Hosts is with us. Amen, . . *Chorus*, 64
-

N. B.—Orchestral parts to this work may be obtained through the publishers.

Dr. J. Baxter Upham, Boston, Mass.

PSALM FORTY-SIXTH.

No. 1. Chorus.—“God is our refuge and strength.”

Con moto Moderato. ♩ = 88.

DUDLEY BUCK. Op. 57.

PIANO.

p *Corn.* *mf* *f* *p* *str.*

Clar. *Os.*

Tog.

Vello. *mf*

Tromb. *f* *f* *Ped.*

Corno Solo. *pizz.* *dim.* *Clar.*

*

SOPRANO.
 God is our ref - uge, our ref - uge and strength, A ve - ry present

ALTO.

TENOR.
 God is our ref - uge, our ref - uge and strength, A

BASS.
 God is our ref - uge and strength,

p

help, a ve - - - ry pres - - ent help in

a ve - ry present help, a help in

ve - ry present help, a pres - - ent help in

a ve - ry present help, a help in

cres. poco a poco. *f*

troub - le, a ve - ry present help, a ve - ry present

troub - le, a ve - ry present help, a pres - - - -

cres. poco a poco. *f*

troub - le, a ve - ry present help, a ve - ry present

troub - le, a ve - ry present help, a ve - ry pres - - ent

cres. poco a poco. *f*

p

help... in trouble, in troub - - - - le; God is our

- - - ent help in troub - - - - le; God is our

help in trouble, in troub - - - - le.

help... in trouble, in trou - ble, in troub - - - - le.

p

*cres.**f*

ref - - uge and strength, our ref - uge and strength, our

ref - - - - - uge, our ref - - - - - uge, our

God is our ref - - uge and strength, our

God is our ref - - uge, our

*p**cres.**mf**dim.**p*

ref - uge and strength, our ref - uge in time

ref - uge and strength, our ref - - - - - uge and

ref - uge and strength, our ref - uge, our ref - uge and

ref - uge and our strength in troub - - - -

dim.

..... of troub - - - le.

strength in time of troub - - - le.

strength in time of troub - - - le

le.

mf

mf Poco piu moto.

Therefore will we not fear, therefore will we not fear,

mf

A *mf* *f*

Therefore will we not fear, therefore will we not

mf *f*

Poco piu moto. 104.

Ped. mf * *Ped.* * *Ped.* * *sffz* *f*

* *Ped.* *

f *sempre. ff*

though the earth ... be removed, though the

though the earth : be re - moved, though the

f *sempre. ff*

fear, though the earth be removed, though the earth

fear, though the earth be removed, though the earth, the

f *sempre. ff* *Ped.*

earth be removed, though the earth be remov - - ed, and

... be removed, though the earth be remov - - ed, and

earth be removed, the earth be re - mov - - - - ed, and

dim.

though the hills be car-ried in - to the depths, . . . the depths of the

dim.

though the hills be car-ried in - to the depths, the depths of the

The piano accompaniment for the first system consists of two staves. The right hand features arpeggiated chords, many of which are marked with a '3' indicating a triplet. The left hand provides a steady accompaniment with eighth and sixteenth notes. A *dim.* (diminuendo) marking is placed above the right hand staff.

pp sea, the depths of the sea.

pp sea, the depths of the sea.

The piano accompaniment for the second system consists of two staves. The right hand features arpeggiated chords, many of which are marked with a '3' indicating a triplet. The left hand provides a steady accompaniment with eighth and sixteenth notes. A *cres.* (crescendo) marking is placed above the right hand staff, leading to a *f* (forte) dynamic at the end of the system.

B Though the wa - ters
 Though the wa - ters rage and swell, though the wa - ters

The first system of the musical score consists of four staves. The top two staves are vocal staves in G major (one sharp). The bottom two staves are piano accompaniment in G major. The vocal melody begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. There are triplets in the piano part towards the end of the system.

f Though the wa - ters
 Though the wa - ters rage and swell, though ... they
 rage and swell, though they rage and swell,
 swell, tho' they rage, they rage, they rage and

The second system continues the musical score. It features four staves. The vocal staves have a dynamic marking of *f* (forte). The piano accompaniment continues with the same eighth-note pattern. The system concludes with the vocal melody on a whole note G, followed by a half note A and a half note B. The piano accompaniment ends with a final chord.

rage and swell, the wa - - - ters rage and
 though the wa - ters rage and swell, though
 swell,
 rage and swell, the wa - - - ters rage and

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp). The bottom two staves are piano accompaniment in G major. The vocal parts have lyrics: "rage and swell, the wa - - - ters rage and", ".... though the wa - ters rage and swell, though", "swell,", and "rage and swell, the wa - - - ters rage and". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various musical notations including notes, rests, and slurs.

swell, though the wa - ters rage and swell,
 the wa - - - ters rage and swell,
 though the wa - ters rage and swell, they rage and swell, tho' they rage,
 swell, tho' they rage and swell, they rage, they

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The top four staves are vocal parts, and the bottom two staves are piano accompaniment. The vocal parts have lyrics: "swell, though the wa - ters rage and swell,", ".... the wa - - - ters rage and swell,", "though the wa - ters rage and swell, they rage and swell, tho' they rage,", and "swell, tho' they rage and swell, they rage, they". The piano accompaniment continues with the same melodic and harmonic patterns, including a "Timp." (timpani) marking in the bottom right.

rage and swell, though the wa - ters rage

though the wa - ters rage, tho' they rage, . .

. . . . tho' they rage, . . . tho' they rage and swell, though the waters

rage and swell, tho' they rage, . . . they rage and swell,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'rage and swell, though the wa - ters rage'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

. . . . and swell, they rage and swell, and

. . . . tho' they swell, rage and swell, and

rage and swell, tho' they rage, rage and swell, and

though the wa - ters rage and swell, and

The second system continues the musical piece. The vocal parts have the lyrics '. . . . and swell, they rage and swell, and'. The piano accompaniment continues with similar harmonic textures. The system concludes with a 'Ped.' (pedal) marking and an asterisk (*) on the piano staff.

though the mountains shake at the swell - ing there - of, at the

sfz

C

though the mountains shake at the swell - ing there - of, at the

sfz

sfz

Ped. *

swell - - - - - ing, the swell - - - - - ing there -

swell - - - - - ing, the swell - - - - - ing there -

Ped. f *

Ped. ff *

of!

poco ritard.

of!

Ped. *mf* *dim.* *p* *poco ritard.*

Clar. *Fl.* *Viola.* *Ovrt.*

Vocile e Viols.

pp *Tempo 1mo.*

God is our ref - uge, our ref - uge and strength, a

pp

God is our ref - uge, our ref - uge and strength,

Tempo 1mo.

pp *Str.*

ve - ry pres - ent help, a pres - - ent help in

a ve - ry present help in

a ve - ry present help, a help in

a ve - ry present help in

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

troub - le, *mf* God is our ref - uge, our

troub - le, *p* God is our ref - uge, our ref - uge and

troub - - le, God is our ref - - - - uge, our ref - - -

troub - le, God is our

The piano accompaniment continues with a treble and bass staff. A section of the piano part is marked "Wind Inst." and features a more active, rhythmic melody in the treble staff.

ref - uge and strength, and strength

strength, **f** and strength

- - uge and our strength, and strength

ref - uge and strength, and strength

Strings con ped. **f** **f** **Ped.**

.... in troub - - - - le!

.... in troub - - - - le!

dim. **p** **Ped.** **pp** * **Ped.** *

No. 2. Soprano Solo and Double Quartette.

Poco Allegretto Pastorale. ♩. - 54.

PIANO. *p* *tranquillo.* *cres.*

mf *f*

SOPRANO Solo. SOLO. *dim.* *p* There

Con molto espressione.

is a riv - er, there is a riv - er the streams where

Ped. *

of ... shall make glad, ... shall make glad the ci - ty of

Poco Rall.

colla voce.

a tempo. mf

God; ... The ho - - - ly place, ... the ho - - - ly

f.

Clar.

f

place, ... the ho - ly place of the ta - - - ber-na -

cle of the most High, of the most

ad lib.

rall.

colla voce.

SOPR. I.

*a tempo.**p**poco cres.*

High.

SOPR. II.

There is a riv - er, there is a riv - er, the

ALTO I.

*p**poco cres.*

There is a riv - er, there is a riv - er, the

ALTO II.

*a tempo.**pp*

Clar.

Fl.

*cres.**f**dimin.*

streams where - of make glad, make glad the ci - ty of our

*cres.**f**dimin.*

streams where - of make glad the ci - ty of

streams where - of shall make glad, make glad the ci - ty of our

God; ... the ho - - - ly place,

God; ... the ho - - - ly

God; ... the ho - - - ly

The first system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first staff has a melodic line with a forte (*f*) dynamic marking. The second and third staves have rests for the first two measures, then enter with a similar melodic line. The fourth staff has a more active melodic line. The piano accompaniment consists of a right hand with arpeggiated chords and a left hand with a steady eighth-note bass line.

the place of the tab-er-na-cle of the most

place. ...

place. ...

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have rests for the first two measures, then enter with the lyrics "the place of the tab-er-na-cle of the most". The piano accompaniment continues with the same arpeggiated chords and eighth-note bass line.

High, the place, the place of the ta - - - - -

D the ho - ly, ho - ly place, the ho - ly, ho - ly

the ho - - - - ly place, the ho - - - - ly

the ho - ly, ho - ly place, the ho - ly, ho - ly

- - berna - cle, the ho - - - - ly place of the most

place, the ho - ly place of the taber - na - cle, of the most

place, the ho - - ly place, the ho - - ly

place, the ho - - - - ly place

ff

High! of the most High!

dim. High, of the most High, *ff* of the most High!

place of the most High, of the most High!

dim. of the most High, of the most High!

dim. *f* *>>>>* *R.H.* *L.H.* *mf*

TENOR I. SOLO. *energico.*

God is in the midst ... of her; ...

TENOR II. SOLO.

f *energico.*

BASS I. SOLO.

God is in the midst of her; ...

BASS II. SOLO.

God ... is in the midst of her; ...

dim. *mf*

there - - - fore, there - - - fore shall . . . she

shall she

there - - - fore, there - - - fore *mf* shall . . . she

f *mf* *p*

Clar. *Str.*

not be re-mov - ed, God shall help her, God shall help her,

not be re-mov - ed, God shall help her, God shall help her,

f *mf*

SOPRANO I.



and that right ear - - - ly!

SOPRANO II.



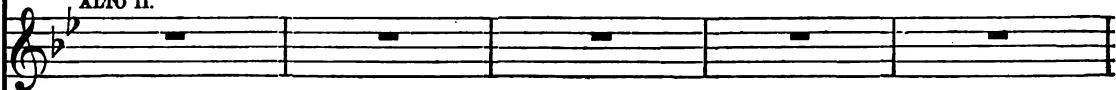
and that right ear - - - ly!

ALTO I.



and that right ear - - - ly!

ALTO II.

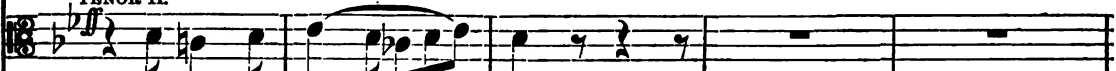


TENOR I.



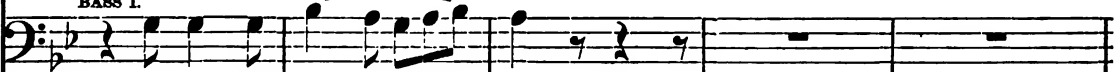
and that right ear - - - ly!

TENOR II.



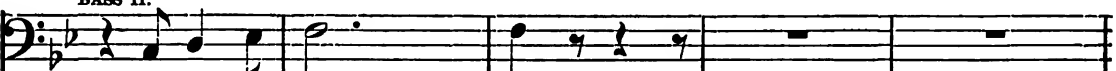
and that right ear - - - ly!

BASS I.



and that right ear - - - ly!

BASS II.



and that right ear - - - ly!

sfz *f* *p* *Fl. Clar.* *cres.* *Cornet*

mf

There is a

E

p

There

p

There

7th.

cen - do. *f* *6.* *dim.* *p*

Detailed description: This is a musical score for page 25. It features a vocal line and a piano accompaniment. The vocal line consists of several staves, with lyrics 'There is a', 'There', and 'There'. The piano part includes a section with lyrics 'cen - do.' and dynamic markings 'f' and 'dim.'. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The piano part includes a section with a 6/8 time signature and a 6/8 time signature. The piano part includes a section with a 6/8 time signature and a 6/8 time signature.

riv - er, there is a riv - - - er, the
mf *p*
 There is a riv - er, there is a riv - - er whose
mf *p*
 There is a riv - er, there is a riv - - er whose
mf *p*
 There is a riv - er, there is a riv - - er whose
mf *p*
 is a riv - er, whose
mf *p*
 There is a riv - er, whose
mf *p*
 is a riv - er, a riv - - - - er, whose
mf *p*
 There is a riv - er, whose
cres.

streams where-of make glad the ci - ty of God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of God; the ho - ly

mf

cres - - - *cen* - - - *do.*

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

cres - - - *cen* - - - *do.*

place, the ho - ly place, the place of the ta - - berna -

place, the ho - ly place, the place of the ta - - berna -

cres - - - *cen* - - - *do.*

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

cres - - - *cen* - - - *do.*

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

cres - - - *cen* - - - *do.*

ff

Sf2

of the most High!.....

of the most High!.....

of the most High!.....

of the most High!.....

the most High!.....

the most High!.....

the most High!.....

the most High!.....

pp *Ped.*

of the most High!

of the most High!

of the most High!

of the most High!

pp

Ped. *f*

No. 3. Recit. and Bass Solo.—"The Heathen Raged."

Allegro con Fuoco. ♩ = 120.

PIANO. *f*

Trombe.

Str.

dimin

Recit.

The hea - then, the heathen

poco rallent.

u - endo. *p*

Recit.

Lento in tempo.
rag - - - ed!

The kingdoms, the kingdoms were

p Lento in tempo. *Allegro.*

mov - ed; He ut - ter'd his

Lento in tempo.

voice, he ut - ter'd his voice, the

earth melt ed.

mf *Clar. Fog.*

The hea - then, the heathen rag

p *Lento in tempo.*

The musical score is written for a voice and piano. It consists of four systems of staves. The first system shows the vocal line with the lyrics 'mov - ed; He ut - ter'd his' and a piano accompaniment marked 'Lento in tempo.' with a forte 'f' dynamic. The second system continues the vocal line with 'voice, he ut - ter'd his voice, the' and features a piano accompaniment with a crescendo and a piano 'p' dynamic. The third system has the vocal line 'earth melt ed.' and a piano accompaniment marked 'pp' (pianissimo) that transitions to 'mf' (mezzo-forte) with a 'Clar. Fog.' (Clarinet Foghorn) effect. The fourth system concludes with the vocal line 'The hea - then, the heathen rag' and a piano accompaniment marked 'p' (piano) and 'Lento in tempo.' The key signature has one sharp (F#) and the time signature is 4/4.

ed! *Allo.* *f* The kingdoms, the kingdoms were

a tempo. *mf* mov - - ed; He ut - - - ter'd his .

a tempo. *f* *p* *8vi.*

voice, he ut - - - ter'd his voice, he

ut - - ter'd his voice, the earth melt - - -

p *pp* *os.*

No. 4. Chorus.—“The Lord of Hosts.”

Allo. con Fuoco. ♩ = 120.

SOPRANO.

ALTO.

TENOR.

ed; The Lord of Hosts, the Lord of Hosts is with us, the

ff The

ff The
CHORUS.

The

God of Ja - cob, the God of Jacob is our ref - - -

Lord of Hosts, the Lord of Hosts is with us, the

Lord of Hosts, the Lord of Hosts is with us, the

uge. Lord of Hosts, the Lord of Hosts is with us, the

Ped.

This system contains four vocal staves and two piano staves. The vocal parts are in treble and bass clefs, with lyrics written below. The piano accompaniment includes a right-hand staff with flowing sixteenth-note passages and a left-hand staff with block chords and a 'Ped.' (pedal) marking.

God of Ja - - cob, the God of Ja - cob is our

God of Ja - - cob, the God of Ja - cob is our

This system continues the musical composition with four vocal staves and two piano staves. The vocal parts repeat the phrase 'God of Ja - - cob, the God of Ja - cob is our'. The piano accompaniment maintains the same style with intricate right-hand figures and harmonic left-hand support.

ref - uge, our ref - uge, the Lord of Hosts, the

ref - uge, our ref - uge, the Lord of Hosts, the

ref - uge, the Lord of Hosts, the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'ref - uge, our ref - uge, the Lord of Hosts, the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Lord of Hosts is with us, the God of Ja - cob, the God of

Lord of Hosts is with us, the God of Ja - cob, the God of

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'Lord of Hosts is with us, the God of Ja - cob, the God of'. The piano accompaniment continues with a similar harmonic texture. The system concludes with a piano part featuring a more active, rhythmic melody.

p *cres.*

Ja - cob is our ref-uge, our ref-uge, is our ref - - - - - uge, our

cres.

Ja - cob is our ref-uge, our ref-uge, is our ref - - - - - uge, our

ref - - - - - uge. *mf* The

F *mf* The Lord of

ref - - - - - uge.

mf The Lord of Hosts, ... the

mf

Lord of Hosts, the Lord of Hosts. is
 Hosts, the Lord of Hosts is with us, is
mf
 The Lord! of Hosts is
 Lord of Hosts is with us,

with us. The God of
 with us, is with us. The God of Ja-cob is our
 with us.
 The God ... of Ja-cob is our ref - - - -

Ja - cob is our ref - uge, the Lord, the Lord of
 ref - - uge, *mf* our *dim.* ref - uge, the Lord, the Lord of
 The God of Ja - cob is our ref - uge, the
 - - - uge, The Lord of Hosts,
dim. *p*

Hosts, the Lord of Hosts is with us, the Lord of Hosts is
 Hosts is with us, the *pp* Lord of Hosts is
 Lord of Hosts is with us, the Lord of Hosts is
 the Lord of Hosts, is with
pp

cres - - - *cen* - - - *do.*

with us, the God of Ja - - cob is our

cres - - - *cen* - - - *do.*

with us, the God of Ja - - cob is our

us; the God of Ja - - cob is our

cres - - - *cen* - - - *do.*

f

ref - - uge, is our ref - - uge, the Lord of

f

ref - - uge, is our ref - - uge, is our

ref - - - - - uge, The Lord of

Hosts, the Lord of Hosts is with . . . us, the God of

ref - - uge, the Lord of Hosts is with us, the God of

Hosts, . . . the Lord of Hosts is with . . . us, the God of

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The vocal parts enter with the lyrics 'Hosts, the Lord of Hosts is with . . . us, the God of'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Ja - - cob, the God of Ja - - cob is our

Ja - - cob, the God of Ja - - cob is our

The second system continues the musical piece with four staves. The vocal parts sing 'Ja - - cob, the God of Ja - - cob is our'. The piano accompaniment continues with a similar harmonic texture, featuring chords and melodic fragments in the right and left hands. The overall mood is solemn and reverent.

dim - - - in - u - en - -

ref - - uge, is our ref - - uge, our

ref - - - - uge, is our ref - - uge, our

dim - - - in - u - en - - -

ref - - - uge, is our ref - - uge, our

ref - - - - uge, is our ref - - uge, our

dim - - - in - u - en - -

do. *p*

ref - - - - uge. A - - - - men.

ref - - - - uge. A - - - - men, A - men.

do. *p*

ref - - - - uge. A - - - - men, A - men.

ref - - - - uge. A - - - - men.

do. *p*

No. 5. Tenor Solo.—“O Come Hither.”

Andante affetuoso. ♩ = 72.*Cler. Solo.*

PIANO.

*pp**l. d.*

*

Ped.

*

*Ped. simili.**mf*

O come

hith - er, come hith - er and be - hold, come hith - er and be -

poco rall. *a tempo.* *p*

hold the works of the Lord; What de - - - so -

colla voce. *a tempo.*

cres. *f*

lation, what de - so - lation, what de - - so - la - - tion he hath

poco cres. *mf* *Ped. **

rall.

made, he hath made, . . . he hath made in the earth!

f *colla voce.* *Fl. Clar. Corad.*

poco rall. *f* *He*

Clar. Fag. *Viollo.*

Allegro agitato.

mak - eth war to cease, to cease in all the

Allegro agitato. ♩ = 112.

world, He break - - eth the bow, he

cres. *dim.*

break - - eth the bow and cut - teth the spear in

sun - der, and cut - teth the spear. . . . in sun - der, and

cres. *dim.* *p*

burn - - eth the char - iots, the char - - iots in the

fire!... .. He

p *cres.* *f*

mak - eth war to cease, to cease in all the

p

world, He break - - eth the bow, he

cres. *dim.*

break - - eth the bow and cut - teth the spear in

sun - der, and cut - teth the spear. in sun - der, and

cres. *dim.* *p*

burn - - eth the char - iots, the char - iots in the

fire! He

p *cres.* *f*

mak - eth war to cease, to cease in all the

p

world, he break - - eth the bow, he

Ped. *

break - - eth the bow, and cut - teth the spear in

sun - der, and cut - teth the spear in sun - der, and

cres. *dim.*

burn - - eth, and burn - eth the char - iot in the

cres - - - cen - do.

This system features a vocal line and a piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. A crescendo marking is placed under the piano accompaniment.

fire! the char-iot in the

dim.

Ped. *

This system continues the musical piece. The vocal line has a long note for "fire!" followed by a rest. The piano accompaniment continues with the sixteenth-note pattern. A decrescendo marking is present. Pedal point and a fermata are indicated at the end of the system.

fire!

mf *f* *p*

This system shows the piano accompaniment continuing with the sixteenth-note pattern. Dynamic markings of mezzo-forte, forte, and piano are indicated with hairpins.

ral - - - - - ten - - - - - tan - - - - - do. *poco cres.*

This system shows the piano accompaniment continuing with the sixteenth-note pattern. The vocal line has a melodic line with lyrics. A decrescendo marking is present.

p *Tempo 1mo.*

O come hith - er, come hith - er and be -

Tempo 1mo. p

Ped. * *Ped.*

hold, come hith - - er and be - - hold the

Ped. *

works of the Lord, the works, the

rall.

works of the Lord.

pp *rall.*

Ped. *

No. 6. Quartett.—“Be still, then, and know that He is God.”

Allegro molto Moderato. ♩ = 84.

PIANO.

Vello. Solo.

cres.

f

p.

R.H.

SOPRANO SOLO.

Be still, then, be still, then, and

ALTO SOLO.

TENOR SOLO.

Be still, then, be still, then, and

BASS SOLO.

pp

know that he is God; Be still,

know that he is God; Be still,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "know that he is God; Be still," and "know that he is God; Be still,". The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamic markings include *mf* and *pp*.

then, be still, then!

then, be still, then!

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "then, be still, then!" and "then, be still, then!". The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamic markings include *p*. The system concludes with a *Cornet* part and a *cres.* marking.

f Poco piu moto.

SOPRANO SOLO.

He shall be ex - alt - ed, ex - alt - ed among the
Poco piu moto. ♩ = 100.

The first system of the musical score. It consists of a single staff for the Soprano Solo and a grand staff (treble and bass clef) for the piano accompaniment. The tempo is marked 'Poco piu moto' with a tempo indicator of 100 beats per minute. The lyrics 'He shall be ex - alt - ed, ex - alt - ed among the' are written below the soprano staff.

The second system of the musical score. It continues the soprano solo and piano accompaniment. The lyrics 'hea - then, he shall be ex - alt - ed, ex - -' are written below the soprano staff. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melody in the treble.

The third system of the musical score. It concludes the soprano solo and piano accompaniment. The lyrics 'alt - ed in the earth. Al - le - lu - - - ia! Al - le -' are written below the soprano staff. The piano accompaniment continues with the same rhythmic patterns.

The fourth system of the musical score. It features a piano solo in the grand staff. The lyrics 'Al - le - lu - - - ia! Al - le -' are written below the soprano staff. The piano accompaniment includes a 'Ped.' (pedal) marking and a final flourish marked with an asterisk (*).

lu - - - ia! Al - le - lu - - - ia! A - - - men. Al - le -

rall. *a tempo.* **f**

f Al - le -

a tempo. *p* *rall.*

lu - - - ia! Al - le - lu - - - ia! Al - le - lu - - - ia!

dim.

lu - - - ia! Al - le - lu - - - ia! Al - le - lu - - - ia!

dim.

mf

p
A - - men! He shall be ex - -

p
A - - men! He shall be ex - -

f
A - - men! He shall be ex-alt - ed, ex - -

p

alt - ed among the hea - - then,

alt - ed among the hea - - then,

alt - ed among the hea - then, and he shall be ex -

mf he shall be ex - - alt - - ed in the earth; *f* for

mf he shall be ex - - alt - - - - ed in the earth; *f* for

alt - - - ed, ex - - alt - - ed in the earth; for

He shall be ex-alt - ed, ex - alt - ed among the

He shall be ex-alt - ed, ex - alt - ed among the

He shall be ex-alt - - - - ed, ex - alt - ed among the

He shall be ex-alt - - - ed, be ex - alt - ed among the

hea - then, He shall be ex - - alt - - - - -

hea - then, He shall be ex - - alt - ed, be

hea - then, He shall be ex - - alt - ed, be ex - -

hea - then, He shall be ex - - alt - - - - -

dim.
ed in the earth.

..... ex - alt - ed in the earth. Be

dim.
alt - - - ed in the earth.

ed, shall be ex - - alt - ed in the earth.

p

Be still, then, be still, then!

still,

be still, then!

mf Be still,

be ...

Be still, then, be

mf

and know that He is God, that

mf

still, then, and know that He is God, that

p

He is God.

He is God.

p *mf* *L.H.*

Detailed description: This system contains five staves. The first three are vocal staves (soprano, alto, and tenor/bass). The first staff has the lyrics 'He is God.' The second staff has 'He is God.' The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment, featuring a melody in the right hand and a more active bass line in the left hand. Dynamics *p* and *mf* are marked. 'L.H.' is indicated for the left hand.

Tempo 1mo. *p* *Be*

poco ritard. *p* *Be*

poco ritard. *Tempo 1mo.* ♩ = 84. *dim.* *p* *L.H.* *R.H.*

Detailed description: This system continues the musical piece. It consists of five staves. The first three are vocal staves. The first staff has the lyrics 'Be'. The second staff has 'Be'. The fourth staff is a bass line. The fifth staff is a grand staff for piano accompaniment. The system includes tempo markings '*Tempo 1mo.*' and '*Tempo 1mo.* ♩ = 84.' and a 'poco ritard.' marking. Dynamics *p* and *dim.* are used. 'L.H.' and 'R.H.' are indicated for the left and right hands respectively.

still, then! be still, then!

p

p

still, then! be still, then!

Ped. * *mf*

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (two soprano/tenor and two alto/bass) and a piano accompaniment. The vocal parts have lyrics: 'still, then! be still, then!'. The piano part has a dynamic marking of *p* (piano) and includes a pedal point marked *Ped.* and a mezzo-forte section marked * *mf*.

cres. *f* *dim.*

be still, and know that He, that He is

cres. *f* *dim.*

be still, and know that He, that He is

be still, and know that He is

dim.

Detailed description: This system contains the next two systems of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: 'be still, and know that He, that He is' and 'be still, and know that He, that He is'. The piano part includes dynamic markings: *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). The system concludes with a *dim.* marking over the piano accompaniment.

p *cres.*

God. Be still, then, be still, then, and know that He is

p *cres.*

God. Be still, then, be still, then, and know that He is

rall. pp

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts begin with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The lyrics are "God. Be still, then, be still, then, and know that He is". The piano accompaniment starts with a *rall. pp* (rallentando, pianissimo) marking.

f *p*

God. Be still, then, be still, then;

f *p*

God. Be still, then, be still, then;

p *pizz.*

The second system continues the musical score with four staves. The vocal parts continue with the lyrics "God. Be still, then, be still, then;". The piano accompaniment features a *p* (piano) dynamic and a *pizz.* (pizzicato) marking. The piano part includes complex rhythmic patterns, including sixteenth-note runs.

*Tempo 2do.**Tempo 1mo.*

Al - le - lu - - - ia!

Al - le -

Al - le - lu - - - ia!

Al - le -

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Dynamics include *f* and *p*. The tempo changes from *Tempo 2do.* to *Tempo 1mo.*

*Tempo 2do. ♩. = 100.
molto cres.**Tempo 1mo. ♩. = 84.*

sfz *f* *R.H.* *sfz* *

Ped.

Piano accompaniment for the first system. Dynamics include *sfz*, *f*, *R.H.*, and *sfz*. A pedal marking *Ped.* is present. The tempo changes from *Tempo 2do.* to *Tempo 1mo.*

lu - - - ia!

lu - - - ia!

Four vocal staves with lyrics. The tempo is *Tempo 1mo.*

pp *Corn.* *Clar.* *Fl.*

Ped.

Piano accompaniment for the second system. Dynamics include *pp*. Instrument markings include *Corn.*, *Clar.*, and *Fl.*. A pedal marking *Ped.* is present. The tempo is *Tempo 1mo.*

No. 7. Finale.—“The Lord of Hosts is with us.”

Allo. con Brio ma Maestoso.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked *Allo. con Brio ma Maestoso.* The lyrics "The Lord of Hosts!" are written under the vocal staves. A forte dynamic marking ***f*** is placed above the piano staff.

Allo. con Brio ma Maestoso. ♩ = 112.

The piano accompaniment for the first system is shown on two staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Performance markings include ***f***, *Trombl.*, *3*, *Str.*, *Ped.*, ** Ped.*, and ** **.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics "Lord of Hosts!" and "The Lord of Hosts!" are repeated. The piano accompaniment continues with similar complex rhythms. Performance markings include *Ped*, ** Ped.*, ** **, and *Ped. * Ped. ** at the bottom.

The Lord of Hosts is with us!

The Lord of Hosts is with us!

pizz.

Temp.

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have the lyrics 'The Lord of Hosts is with us!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. The second system continues the vocal parts and piano accompaniment. The piano part includes a 'pizz.' (pizzicato) marking and a 'Temp.' (tempo) marking.

is with us!

p *G*

is with . . . us!

is with . . . us! The Lord of Hosts, the

p *f* *R.H.*

Detailed description: This system contains the next two systems of the musical score. The first system continues the vocal parts with the lyrics 'is with us!'. The piano accompaniment includes a 'p' (piano) marking and a 'G' (G major) chord. The second system continues the vocal parts with the lyrics 'is with . . . us!' and 'is with . . . us! The Lord of Hosts, the'. The piano accompaniment includes a 'p' (piano) marking, a 'f' (forte) marking, and a 'R.H.' (Right Hand) marking.

The Lord of Hosts, the
 Lord of Hosts is with us, is ... with us, the Lord of Hosts, the

The
 Lord of Hosts is with us, is with us, is with
 Lord of Hosts is with us, the Lord of Hosts is with us, the

The
 Lord of Hosts, the Lord of Hosts is with... us, the
 us, the Lord of Hosts.... is with us, is with us, is
 Lord..... of Hosts is with..... us, the

Lord of Hosts, the Lord of Hosts is with... us, is
 Lord of Hosts, the Lord of Hosts is with.....
 with us, the Lord of Hosts, the Lord of Hosts is with... us, is
 Lord, the Lord of Hosts,.... the Lord of Hosts is with.....

with us, the Lord of Hosts is with us.

..... us, the Lord of Hosts is with us.

with us, the Lord of Hosts is with us.

us, the Lord of Hosts is with us.

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. A dynamic marking of *f* (forte) is present in the right hand.

Four empty vocal staves are shown, each with a treble clef and a key signature of one flat. A large capital letter **H** is positioned between the third and fourth staves.

The piano accompaniment continues with two staves. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a more active, rhythmic line with many sixteenth notes. A dynamic marking of *f* (forte) is present in the right hand.

(without hurrying.)
f
 The God of Jacob is our ref - uge, is our ref - uge, A - - -

This system contains three staves. The top two staves are empty. The third staff is a bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and a tempo marking '(without hurrying.)'. The melody consists of eighth and sixteenth notes, with a final note tied to the next system. Below the staff, the lyrics 'The God of Jacob is our ref - uge, is our ref - uge, A - - -' are written.

f
 The God of Ja - cob is our ref - uge, is our ref - uge, A - - -
 men! A - men, A - men, A - men, A - men, A - men, A - men, A -

This system contains three staves. The top two staves are empty. The third staff is a bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The melody continues from the first system, with lyrics 'The God of Ja - cob is our ref - uge, is our ref - uge, A - - -' and 'men! A - men, A - men, A - men, A - men, A - men, A - men, A -' written below. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat), providing a piano accompaniment with chords and moving lines.

f

The God of Ja - cob is our ref - uge, is our ref - uge, A - - - -

men, A - - men, A - men, A - men, A - men, A - men, A -

- - - - men, A - - - men, A - - - men, A -

This musical system contains vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics. The piano part provides harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4. The first vocal staff begins with a forte (*f*) dynamic marking. The lyrics are: "The God of Ja - cob is our ref - uge, is our ref - uge, A - - - -", "men, A - - men, A - men, A - men, A - men, A - men, A -", and "- - - - men, A - - - men, A - - - men, A -".

The God of Ja - cob is our ref - uge, is our ref - uge, A - - - -

men, A - men, A - men, A - men, A - men, A - men, A - -

men, A - - - - men, A - - - men, A - - - men, A -

- - - - men, A - men,

This musical system continues the vocal and piano parts from the first system. The lyrics are: "The God of Ja - cob is our ref - uge, is our ref - uge, A - - - -", "men, A - men, A - men, A - men, A - men, A - men, A - -", "men, A - - - - men, A - - - men, A - - - men, A -", and "- - - - men, A - men,". The piano accompaniment continues with chords and moving lines in both hands.

men, A-men, A-men, A - - - - - men, A - -

men, A - - - - - men, A - - - - - men. The God of Ja - cob

- - - - - men, A - - - - - men, A - - - - - men.

The God of Ja - cob

men. The God of Ja - cob is our

is our ref-uge, is our refuge, A - - - - - men. The God of Jacob

The God of Jacob is our ref - - - uge, A - - - - - men,

is our refuge, A - - - - - men. The God of Ja - cob is our

ref - uge, is our ref - uge, A - - men, A - - - - - men,
 is our ref - uge, is our ref - - - uge, A - - men, A - men,
 A - men. The God of Ja - cob
 ref - - uge, our ref - uge, A - - - - - men. The God of

The God of Ja - cob is our ref - uge, A - - - men. The God of
 Amen. The God of Ja - cob is our refuge, A - men. The God of
 is our ref - - - - - uge, The God of Ja - -
 Ja - cob is our ref - uge, is our ref - - - uge, The God of Ja - -

Ja - cob is our ref - uge, A - - men, A - - men!

- - cob is our ref - uge, A - - men, A - - men!

*Ped. * Ped. * Ped.*

*Poco piu moto. * SOLI*

..... The Lord, the Lord of Hosts is

* SOLI The Lord of Hosts, the Lord of Hosts is

q'

Poco piu moto. ♩ = 120.

dim. *p*

** **

* These short *Soli* may be given to two, three or more voices, according to the relative size of the full chorus.

with us.

* SOLI.

The God of Ja - cob is our

* SOLI.

The God of Ja - - cob, of Ja - cob is our

The piano accompaniment consists of a continuous eighth-note pattern in both hands.

CHORUS.

The Lord of Hosts, the Lord of Hosts is

ref - - - uge. of Hosts, the Lord of Hosts is

The Lord

ref - - - uge.

f Ped.

The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests, and includes a pedal point section marked *f* Ped.

> accel.

with ... us, the God of Ja - - - cob, the

accel.

with ... us, the God of Ja - - - cob, the

*accel.**molto ac - - cel - ler - ando.*

God of Ja - cob is our ref - uge, our ref - uge, The

molto ac - - cel - ler - ando.

God of Ja - cob is our ref - uge, our ref - uge, The

God of Ja - cob is our ref - - uge, The

molto ac - - cel - ler - ando.

Allegro molto assai.

Lord of Hosts, the Lord of Hosts is with us, the

f Lord of Hosts, . . . the Lord of Hosts is with us, the

Allegro molto assai. ♩ = 90.

f

God of Ja - - cob, the God of Ja - - cob

God of Ja - - cob, the God of Ja - - cob

is our ref - - uge, A - - - - - men,
A - - men, A - - - men,

is our ref - - uge, A - - - - - men,
A - - men, A - - men,

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The vocal parts have lyrics: "is our ref - - uge, A - - - - - men," and "A - - men, A - - - men,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

sempre accel.
A - - men, A - - men, A - - - - - men, A -

sempre accel.
A - - men, A - - men, A - - - - - men, A -

A - - - men, A - - - men,

Sf2 *Sf2 sempre accel.* *Sf2*

The second system continues the musical piece. It features four staves. The vocal parts have lyrics: "A - - men, A - - men, A - - - - - men, A -" and "A - - men, A - - men, A - - - - - men, A -". The piano part includes dynamic markings: *Sf2*, *Sf2 sempre accel.*, and *Sf2*. The tempo marking *sempre accel.* is repeated twice. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

men, A - - men, A - men, A - - - -

men, A - - men, A - - men, A - men, A - - - -

A - - - - - men,

men, A - - - - men, A -

men, A - - - - men, A -

Ped. * *Ped.* *

men, A - - men, A - men,

Ped. *

This system contains the first four measures of the piece. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'men, A - - men, A - men,'. The piano accompaniment begins with a series of eighth-note chords in the right hand and a single note in the left hand. Pedal points are indicated at the start and end of the system, with an asterisk marking a specific chord in the left hand.

... A - - - men,

... A - - - men,

Ped. *

This system contains measures 5 through 8. The vocal parts continue with the lyrics '... A - - - men,'. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand. Pedal points are indicated at the start and end of the system, with an asterisk marking a specific chord in the left hand.

First system of musical notation, measures 1-8. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter in measure 7 with the lyrics "A - men, ...". The piano part begins in measure 1 with a forte (*sfz*) dynamic and includes a *dim.* (diminuendo) marking in measure 5. The system concludes with a piano (*p*) dynamic marking in measure 8.

p A - men, ...

p A - men, ...

A - men, ...

sfz *sfz* *dim.* *p*

Second system of musical notation, measures 9-16. The vocal parts continue with the lyrics "A - - - - - men!". The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The system concludes with a double bar line in measure 16.

... A - - - - - men!

..... A - - - - - men!

... A - - - - - men!

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Messiah.

And the glory of the Lord.
And he shall purify.
All we, like sheep.
For unto us a child is born.
Glory to God.
His yoke is easy.
Oh, Thou that tellest. (Song and Chorus.)

Hallelujah.
Lift up your heads.
The Lord gave the word.
Their sound is gone out.
Worthy is the Lamb.

Judas Maccabaeus.

Mourn, ye afflicted children.
O Father, whose Almighty power.
We come in bright array.
Disdainful of danger.
Fallen is the foe.
Hear me, O Lord.
Tune your harps.
Hail, Judea's happy land.
We hear.
We never will bow down.
Hallelujah, Amen.

Elijah.

Thanks be to God.
He watching over Israel.
Angel trio. — Lift thine eyes.
Yet dorch the Lord see it not.
Blessed are the men, &c.
Baal, we cry to thee. No. 11.
He that shall endure to the end.
Behold, God the Lord passed by.

Samson.

Awake the trumpet's lofty sound.
Oh, first-created beam.
Then, round about the starry throne.
Fixed in his everlasting seat.
To fame immortal go.
Great Dagon has subdued our foe.
Let their celestial concerts, &c.

St. Paul.

Stone him to death.
Happy and blest are they.
How lovely are the messengers!
Sleepers, wake.
To God on high.
Oh, great is the depth.
Oh, be gracious.

Mount of Olives.

Hallelujah Chorus.

Israel in Egypt.

He gave them hallstones for rain.
But as for his people.
But the waters overwhelmed, &c.
Thy right hand, O Lord.
Sing ye to the Lord. (The Horse and his Rider.)

Creation.

Awake the harp.
Achieved is the glorious work.
The marvellous work. (Song and Chorus.)
The heavens are telling.
The Lord is great.

Seasons.

Come, gentle spring.

Woman of Samaria.

Therefore with joy, &c.
Come, O Israel.
And blessed, blessed be the Lord.

Ell.

Let the people praise Thee.
No evil shall befall Thee.
Angels' Chorus. (Female voices.)

Naaman.

The curse of the Lord.
When famine over Israel.
With sheathed swords.
God, who cannot be unjust.

Joshua.

See, the conquering hero comes.
The Great Jehovah.

Hymn of Praise.

Let all men praise the Lord.
I waited for the Lord. (Duet & Chorus.)
All ye that cried unto the Lord.

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Around thy tomb here sit we weeping.

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Gloria.

Moses in Egypt.

Night's shade no longer.
Prayer. (O Thou, whose power.)

Stabat Mater.

Infammatas. (Song and Chorus.)

As the Hart Pants.

As the hart pants.

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